News

The Los Angeles Philharmonic Zubin Mehta, Music Director

Sidney Harth, Associate Conductor Calvin Simmons, Assistant Conductor

Sponsored by the Los Angeles Philharmonic Association • Ernest Fleischmann, Executive Director

FOR RELEASE: Sunday, April 17, 1977

CARLO MARIA GIULINI NAMED MUSIC DIRECTOR OF LOS ANGELES PHILHARMONIC; INTERNATIONALLY CELEBRATED CONDUCTOR TO ASSUME POST BEGINNING 1978/79 SEASON

The internationally celebrated conductor, Carlo Maria Giulini, has been named music director of the Los Angeles Philharmonic beginning with the 1978/79 season, it was announced today by Philharmonic Board president, Thornton F. Bradshaw.

"I could not be more delighted that Mr. Giulini has accepted our offer to become the Music Director of the Los Angeles Philharmonic Orchestra," said Mr. Bradshaw. "Mr. Giulini is one of the few truly great conductors in the world today. The Los Angeles Philharmonic is one of the world's great orchestras. Together they will create musical standards which will be unsurpassed anywhere in the world. We are particularly happy that Maestro Giulini's arrival in October 1978 means that there will be no interruption in the musical directorship of our Orchestra."

Mr. Giulini was in fact the first conductor who was invited to be music director, immediately upon the resignation of Mr. Mehta in February 1976, but for various reasons he was unable to accept at that time. However, representatives of the Philharmonic Association have remained in constant communication with him, always hopeful that his decision would be the positive one that has now evolved.

"I'm excited and happy at the prospect of coming to Los Angeles," Mr. Giulini said. "From my past experiences with the Orchestra, I have had the opportunity as a guest conductor to witness the unbelievable improvement of this Orchestra. Everything that has been done by Mr. Mehta in the past 15 years to develop the Orchestra has been perfect. All that is necessary now for me is to continue. My goal is to serve music first and by doing that

(more)

Orrin Howard, Manager, Publications and Promotion
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I will be serving the Los Angeles Philharmonic and the Los Angeles public. I have had a magnificent experience with the Chicago Symphony and my friendship with that organization will last forever. Now I look forward with great joy to coming to Los Angeles."

Mr. Giulini's three-year contract calls for a minimum of 10 weeks in residence in Los Angeles each season, plus an additional four to six weeks per year spent on tour and making recordings. His first season in Los Angeles will be slightly shorter due to a longstanding prior commitment with the Chicago Symphony in April 1979. Except for this brief period in Chicago, he will not conduct any other orchestra in the U.S. while he is music director of the Los Angeles Philharmonic.

"It has been the fulfillment of a dream," said Board Chairman, Mrs. George S. Behrendt, "to witness our Orchestra brought to world eminence through the leadership and unique talent of Mr. Mehta. Now to have the Philharmonic's fortunes pass into the hands of a great maestro like Mr. Giulini is to see the perfect continuity of that dream."

Philharmonic executive director, Ernest Fleischmann, commenting on the Giulini appointment, said: "When Mr. Giulini came here as a guest conductor, his impact on our musicians and on our audiences was overwhelming and profound. He is one of the few conductors in the world for whom one can have nothing but absolute awe and admiration. The more I have learned to know him, the more my admiration has increased, on a human as well as an artistic level. I consider myself extraordinarily fortunate after the joyous and constructive collaboration with Zubin Mehta to be given the privilege of working with Maestro Giulini."

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CARLO MARIA GIULINI started his distinguished conducting career with symphony orchestras even before entering into a long association with the opera. Born in Barletta in Southern Italy in 1914, Mr. Giulini began taking lessons on a three-quarter violin at the age of five. At 16 he studied viola and composition at the Accademia di Santa Cecilia in Rome where he later won a national competition to fill a much-coveted place in the viola section of the famous Augusteo Orchestra. In 1938 he enrolled in the conductor's course at the Accademia.

His first conducting engagement had to be cancelled when World War II broke out. After the war -- which Mr. Giulini spent partly in military service and then, unable to accept even superficially the oppressive regime, in hiding in occupied Rome -- he was chosen to conduct the first concert of the Augusteo to celebrate the liberation of Rome in June 1944. That same year Mr. Giulini was appointed deputy to Previtali with the Rome Radio Orchestra. In 1949 he began to travel abroad, appearing in festivals around Europe; the following year he brought into being the Milan Radio Orchestra.

It was a 1951 broadcast of Haydn's "Il mondo della luna" which brought Mr. Giulini and Arturo Toscanini together in a friendship and discipleship that lasted until Toscanini's death in 1957. The maestro heard the broadcast and instructed his daughter to arrange a meeting with the young conductor. Mr. Giulini made his La Scala debut conducting Falla's "La Vida Breve" in 1952. This led to his appointment as assistant to Victor de Sabata at La Scala, and to his becoming principal conductor two years later on the latter's retirement. On November 3 and 4, 1955, he made his American debut guest conducting the Chicago Symphony Orchestra at the invitation of Fritz Reiner. Mr. Giulini, at that time principal conductor of the Rome Opera House, conducted another pair of concerts the following week and returned during five subsequent seasons as a guest conductor until he began his tenure in 1969 as the Chicago Symphony Orchestra's principal guest conductor. For three years, he was also music director of the Vienna Symphony.

He had a long and distinguished association with the Philharmonia Orchestra of London during its greatest days and has frequently appeared as guest conductor with all the leading orchestras in Europe and the U.S., including the Berlin Philharmonic, London Philharmonic, New York Philharmonic, Amsterdam Concertgebouw, Boston Symphony and Philadelphia Orchestra. Mr. Giulini conducted the Los Angeles Philharmonic for two weeks in February 1971, returning for another two week period in March 1975.

APR 15 1977

Carlo Giulini to Fill Mehta's Post as Philharmonic Leader

BY MARTIN BERNHEIMER
Times Music Critic

Carlo Maria Giulini has been named to succeed Zubin Mehta as music director of the Los Angeles Philharmonic Orchestra.

His tenure will begin with the 1978-79 season, when Mehta assumes leadership of the New York Philharmonic.

Giulini's appointment ends a much-publicized 14-month search. According to a Philharmonic spokesman, the Italian conductor first had been offered the Los Angeles post in February, 1976, but his final acceptance materialized only last week.

Unlike the flamboyant Mehta, Giulini, 63, is essentially shy and self-effacing. His performances have been celebrated internationally for nearly three decades but most observers had regarded him an unlikely choice for Los Angeles.

In the past, he has indicated a strong disinclination to take on the managerial responsibilities and long-term commitments associated with a music directorship. He preferred to polish a limited, conservative repertory during sporadic guest engagements with major orchestras.

Carlo Maria Giulini

"I do not like titles," he told The

Please Turn to Page 29, Col. 1

APR 15 1977

Giulini Chosen for Philharmonic Post

Continued from First Page

Times when he was last here in 1975, "and I do not want any. I am not interested in politics or in administrative problems. I am only interested in music and my time is limited."

Ernest Fleischmann, executive director of the Los Angeles Philharmonic, explained that Giulini would be allowed unusually flexible working conditions here and would not be required to adhere to conventional rehearsal restrictions he might regard as inhibiting.

Giulini's initial contract binds him to Los Angeles for three years. During 1978-79, he is to be in residence for six weeks, in addition to which he will devote two weeks to touring with the orchestra.

Thereafter, he is committed to 10 weeks of Music Center programs, plus a minimum of four weeks of tours and/or recording sessions.

Mehta plans to return to Los Angeles for at least four weeks annually as a guest.

The relative brevity of Giulini's first season here is attributed to his long-standing commitments with the Chicago Symphony. After 1979, however, he intends to conduct no other orchestra in America.

During the music director's absences, guest conductors will preside over the bulk of the 22-week subscription season at the Dorothy Chandler Pavilion of the Music Center and the 11-week summer program at Hollywood Bowl.

"I'm excited and happy at the prospect of coming to Los Angeles," Giulini said in a prepared statement. "From my past experiences with the orchestra, I had the opportunity as guest conductor to witness the unbelievable improvement of this orchestra.

"Everything that has been done by Mr. Mehta in the past 15 years to develop the orchestra has been perfect. All that is necessary now for me is to continue. My goal is to serve music first and by doing that I will be serving the Los Angeles Philharmonic and the Los Angeles public."

Giulini first appeared in Los Angeles in 1960, when he conducted the Israel Philharmonic at Shrine Auditorium. Guest engagements with the Los Angeles Philharmonic brought him to the Music Center for two weeks in 1971 and two more in 1975.

In 1974, he flew here with the Vienna Symphony to inaugurate the auditorium at Ambassador College.

His most significant American ties have been with the Chicago Symphony. He made his U.S. debut with that orchestra at the invitation of Fritz Reiner in 1954 and served as principal conductor from 1969 to 1972.

At a time when most famous conductors shuttle frenetically about the world and cultivate star images, Giulini remains something of an anachronism.

"I cannot be in a constant rush," he said, "and I am not a machine."

He offered no apologies for his relatively limited repertory.

"I can only make music that I understand, music that I believe, music that I love," he said. "If I conduct, I must be able to do it with conviction. I cannot do it otherwise."

His refusal to book concerts week in, week out has raised some questions regarding his retiring nature and his health.

"I want to live a little," he explained. "I cannot just conduct. After a month of work, I need three weeks to rest, to think. I give everything to music when I do it. I cannot make music the way some people make breakfast.

"To me it is a wonder every time. A miracle. And I am always so afraid. It is such a great mystery that a tone comes out at all."

Giulini is well-known as a conductor of opera but he has given that up because of modern performing exigencies.

"I consider opera a fusion of music and drama," he has said, "an inseparable fusion, and it must be taken very seriously as such. That requires time and care and special collaborators. The conditions for that are no longer possible."

Born in Barletta, in southern Italy, he began taking lessons on a miniature violin at 5. He eventually studied viola and composition at the Accademia di Santa Cecilia in Rome and enrolled in the conductor's course at the same institution.

He spent part of World War II in military service. But, unable to accept even superficially the Fascist regime, he went into hiding in occupied Rome, emerging to conduct the first performance of the Augusteo in celebration of the liberation in 1944.

He was soon appointed assistant conductor of the Rome Radio Symphony, which became the springboard for his international career. He first conducted at La Scala in Milan in 1952 and succeeded Victor de Sabata as principal conductor of that opera house two years later.

He has led every major American orchestra except that of Cleveland ("probably because of schedule conflicts," he explained) and has recorded extensively.

He and his wife, Marcella, have homes in Bolzano and Milan. They have three sons. Two of them are surgeons and one is an economist.

Although outside observers have speculated that Giulini's appointment may represent an interim solution to the problems of the Los Angeles Philharmonic, the announcement was accompanied by euphoric statements from the local management.

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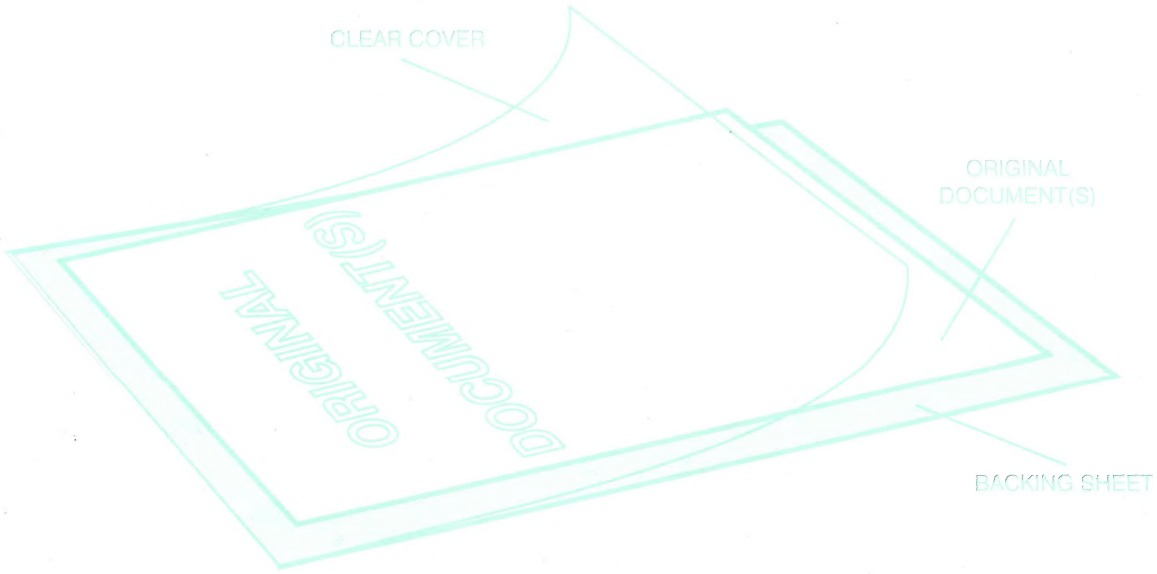

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"I think this is a wonderful thing," Mehta said. "For a departing music director to have a musician of Giulini's stature taking over can only be wishful thinking. After 15 years of building up and maturing, the Los Angeles Philharmonic is going into ideal hands. Mr. Giulini will not only continue, but will give to the orchestra his personal stamp, which is as good as anyone can wish for."

"I could not be more delighted that Mr. Giulini has accepted our offer . . ." said Thornton F. Bradshaw, Philharmonic board president. "Mr. Giulini is one of the few truly great conductors in the world today.

"The Los Angeles Philharmonic is one of the world's great orchestras. Together they will create musical standards which will be unsurpassed anywhere in the world. We are particularly happy that Maestro Giulini's arrival in October, 1978, means that there will be no interruption in the musical directorship of our orchestra."

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"When Mr. Giulini came here as a guest conductor," said Fleischmann, "his impact on our musicians and on our audiences was overwhelming and profound. He is one of the few conductors in the world for whom one can have nothing but absolute awe and admiration.

"The more I have learned to know him, the more my admiration has increased, on a human as well as an artistic level. I consider myself extraordinarily fortunate after the joyous and constructive collaboration with Zubin Mehta to be given the privilege of working with Maestro Giulini."

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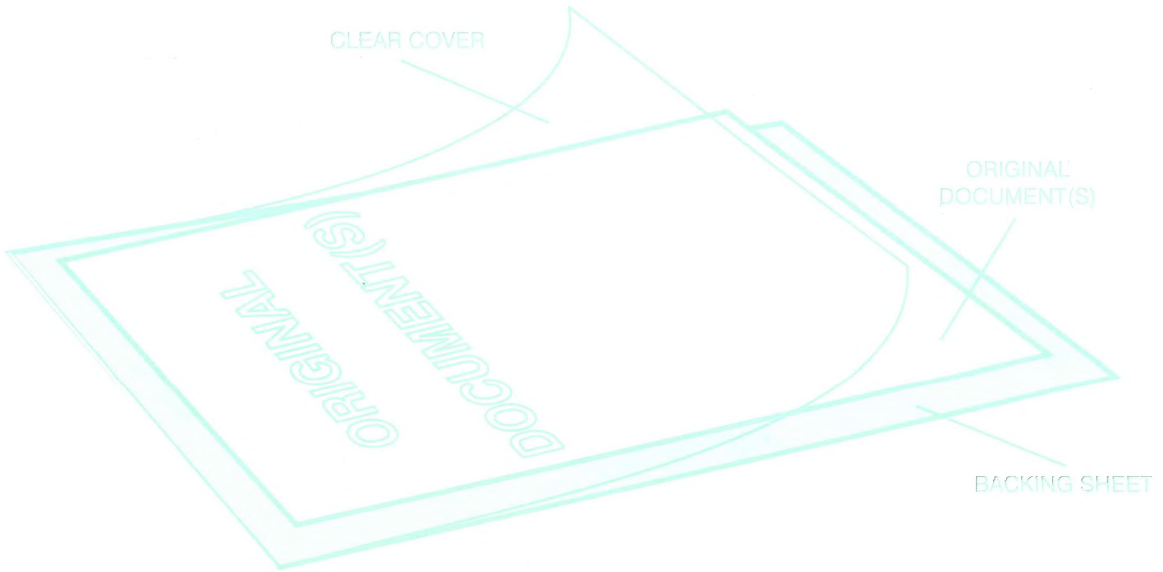

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ATTENTION: MUSIC, ENTERTAINMENT EDITORS.

MB

BY ROBERT C. MARSH

(C) 1977 CHICAGO SUN-TIMES (APRIL 5)

CHICAGO - YOU ARE GIVING AN INTIMATE DINNER PARTY AND HAVE INVITED CARLO MARIA GIULINI, THE ARISTOCRATIC ITALIAN CONDUCTOR WHO FOR 22 YEARS HAS BEEN A FREQUENT AND FAVORITE GUEST OF THE CHICAGO SYMPHONY. TO BE SURE HE WILL ATTEND; YOU PROMISE HIM THE FOLLOWING:

1) AN OPPORTUNITY TO TALK WITH TWO MULTIMILLIONAIRE BENEFACTORS OF THE ORCHESTRA.

2) THE PRESENCE OF A GORGEOUS, SOCIALLY PROMINENT BLOND WHO ADORES HIS MUSIC AND IS WILD TO MEET HIM.

3) A COMPOSER OF AVANT-GARDE MUSIC WILL BE THERE WITH SEVERAL OF HIS NEW SCORES AND, ONE SUSPECTS, AN INSATIABLE URGE TO TALK ABOUT THEM.

4) TWO UNIVERSITY OF CHICAGO PHILOSOPHERS WHO WISH TO MEET GIULINI AND DISCUSS THE CONFLICTS OF MARXISM AND RELIGION IN ITALY TODAY.

5) ALL OF THE ABOVE.

IF YOU CHOOSE (1), YOU LOSE. GIULINI, LIKE MANY CELEBRATED ONDUCTORS, IDENTIFIES HIMSELF WITH HIS FELLOW PROFESSIONALS IN HE ARTS AND RELATED FIELDS RATHER THAN THE VERY RICH. MOREOVER,

HE MAKES IT CLEAR; THAT HE FINDS MONEY A RATHER DULL SUBJECT. BUT IF YOU CHOOSE (2); YOU LOSE AGAIN. GIULINI HAS BEEN MARRIED FOR MORE THAN 30 YEARS TO A GRACIOUS ROMAN LADY; AND HE HAS NO INTEREST IN OTHER WOMEN. INSTEAD OF PLAYING THE ROLE OF THE MATINEE IDOL; HE IS; IN FACT; PAINFULLY SHY AND RATHER IRRITATED IF STRANGE WOMEN FUSS OVER HIM. IN THE CASE OF (3) HE IS ALWAYS INTERESTED IN MAKING MUSICAL DISCOVERIES; BUT A SALES PITCH AT THE DINNER TABLE WOULD NOT BE WELCOME. SINCE (5) COMPOUNDS THESE DIFFICULTIES; IT OBVIOUSLY IS A LOSER TOO.

THE RIGHT ANSWER IS (4). GUILINI IS DEEPLY CONCERNED WITH THE CONFLICT OF IDEOLOGIES IN THE MODERN WORLD. A PHILOSOPHER IS PRECISELY THE SORT OF TABLE COMPANION HE WOULD ENJOY MOST. THIS IS NOT A THEORETICAL SITUATION. I PUT IT TO THE TEST WHEN HE WAS LAST HERE IN NOVEMBER. DESPITE HIS FREQUENT AUTUMN VISITS; NO ONE HAD EVER PERSUADED HIM TO ATTEND AN AMERICAN THANKSGIVING DINNER. HE LOVED IT. THE GREAT DISCOVERY WAS CRANBERRY SAUCE. BUT THE TALK WAS NOT ABOUT MUSIC. IT WAS ABOUT ISSUES AND IDEAS AND THE PROBLEM OF PRESERVING THE FREEDOM AND DIGNITY OF ORDINARY MEN AND WOMEN IN CONTEMPORARY SOCIETY. IN THIS HE WAS CONTINUING A TRADITION LONG FAMILIAR TO ME. TOSCANINI'S TABLE TALK WAS FREQUENTLY DOMINATED BY POLITICS.

THE ESTABLISHED PATTERN IS THAT GIULINI VISITS US TWICE A YEAR. NOW BACK WITH US AGAIN; AND ABOUT TO BEGIN THE SECOND OF THREE WEEKS WITH THE CHICAGO SYMPHONY; HE IS NOW THE MOST FAMILIAR FACE

on the Orchestra Hall podium; the only regular guest who links the current regime of Sir Georg Solti with the decade in which Fritz Reiner was music director.

Giulini avoids with remarkable consistency the stereotypes of the superstar conductor. Although one of the most handsome; charismatic figures in the world of music; he is quite without vanity about his appearance. He dresses elegantly; but it is not for show but simply a reflection of his good taste. Moreover; one senses that Giulini would be elegant in blue jeans and a sweatshirt. His private life is centered on his family. His wife; Marcella; is a charming; intelligent perceptive woman; an ideal companion for a man of passion and intellect. They have three grown sons; the eldest a successful physician. Generally; these days; a trip to Chicago becomes an opportunity for one of the younger Giulinis to spend some time with his parents; and they seem to take the greatest delight in one another's company. The Chicago routine has long been standardized; a hotel apartment with a kitchen and a quiet life concentrated on the work at hand. Occasionally they will go out - usually to a French restaurant rather than an Italian one - but there is no hectic social whirl.

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R C WYDCYNCZC

1ST ADD (CHICAGO) - MARSH - (APRIL 5) . . . HECTIC SOCIAL WHIRL.

IF GIULINI INVITES YOU TO DINNER, YOU ARE EXPECTED TO TALK ABOUT SERIOUS SUBJECTS. SMALL TALK AND GOSSIP BORE HIM EXCESSIVELY, ALTHOUGH, LIKE ALL MUSICIANS, HE ENJOYS TELLING STORIES. TO GET THE DISCUSSION GOING HE IS CAPABLE OF POURING FORMIDABLE DRINKS, A TALL SCTOCH AND SODA THAT IS MOSTLY SCOTCH, OR, FOR HIMSELF, A LARGE SNORT OF POLISH OR RUSSIAN VODKA WITH A BEER CHASER. (GIULINI HAS A GIFT FOR THE UNEXPECTED, AND YOU DON'T EXPECT HIM TO CHOOSE THIS SORT OF LIBATION.) HIS WIFE IS AN EXCELLENT COOK. THE MEAL WILL BE SIMPLE, HEALTHY NORTH ITALIAN FARE, A SIMPLE INTRODUCTORY COURSE OF PASTA OR VEGETABLES, AND SOME RED MEAT TO FOLLOW. THE WINE WILL BE RED, TOO. THE DESSERT ICE CREAM LIBERALLY INUNDATED WITH STILL MORE SCOTCH. THE INTERESTING THING IS THAT ALCOHOL SEEMS TO STIMULATE GIULINI WITHOUT HAVING ANY OTHER EFFECT ON HIS MIND OR MANNER. AND HE CAN TAKE IT OR LEAVE IT.

ALWAYS HE IS AN ITALIAN, AND HIS THOUGHTS ARE NEVER VERY FAR FROM HIS HOMELAND. ''ITALY,'' HE OBSERVES, ''IS A COUNTRY WITH

THOUSANDS OF YEARS OF HISTORY BUT WITHOUT GENIUNE POLITICAL TRADITIONS.'' THE WORKERS AND FARMERS WANT A GREATER SHARE OF THE NATIONAL WEALTH; AND THE COMMUNISTS SAY THEY WILL GIVE IT TO THEM. BUT THIS; AS GIULINI SEES IT; WOULD BE A SHORT-TERM GAIN. ''THE REAL ISSUE IS THE INCREASED PRODUCTION OF WEALTH IN THE FARMS AND THE FACTORIES. HERE IS THE ONLY LASTING SOLUTION.''

IN A CHRISTIAN SOCIETY WITH DEMOCRATIC SOCIALISM; THE FOUNDATIONS OF HUMAN FREEDOM REMAIN. IF YOU DON'T LIKE THE GOVERNMENT; YOU VOTE IT OUT OF OFFICE. ''ONCE A COUNTRY TURNS TO MARXIST SOCIALISM; THE LESSON OF RECENT HISTORY IS THAT IT STAYS THAT WAY. THE BASIC COMMUNIST DOCTRINE IS DICTATORSHIP OF THE PROLETARIAT. THIS IS A REAL DICTATORSHIP. THE DEMOCRATIC APPROACH MAY FAIL BECAUSE DEMOCRACY CANNOT FORCE PEOPLE TO WORK. A DICTATORSHIP CAN.

''IN ENGLAND; THE CONSERVATIVES TELL ME THAT COMMUNISTS MAY TAKE OVER IN FIVE YEARS. THE LABOR PEOPLE SAY TWO. IN FRANCE AND ITALY THE COMMUNISTS ARE VERY POWERFUL; ALTHOUGH NOMINALLY THESE ARE ROMAN CATHOLIC COUNTRIES. WHAT WILL HAPPEN WHEN YOU TRY TO RECONCILE THE TEACHINGS OF THE CHURCH WITH THOSE OF A MATERIALIST GOVERNMENT? THE ROLE OF RELIGION IN THE SOCIETY WILL BEGIN TO CHANGE VERY RAPIDLY.''

MANY CELEBRITY CONDUCTORS ARE TOTALLY INVOLVED WITH THEMSELVES; THEIR MUSIC; AND THEIR CAREERS. GIULINI IS NOT INDIFFERENT TO THESE THINGS; BUT HE IS FAR MORE CONCERNED

PROFOUNDLY RELIGIOUS; HE IS AT THE SAME TIME A SOCIAL LIBERAL WHO IS FULLY AWARE OF THE SHORTCOMINGS OF MODERN SOCIETY. BUT HE DOES NOT SEE ANY REAL SOLUTIONS IN MATERIAL THINGS. THE REMEDIES; HE BELIEVES; LIE IN GREATER SELF-AWARENESS; FULLER UNDERSTANDING OF THE MEANING OF FREEDOM AND RESPONSIBILITY; AND A WILLINGNESS TO WORK TO PRESERVE A CULTURAL HERITAGE.

HIS VIEW OF LIFE CHANGED RADICALLY A FEW YEARS AGO WHEN A SUDDEN; GRAVE ILLNESS PUT HIM IN A HOSPITAL BED FOR AN EXTENDED STAY. AN ACTIVE AND ENERGETIC MAN ALL HIS LIFE; HE WAS NOW UNABLE TO MOVE. THE SLIGHTEST GESTURE WAS A VICTORY OF THE WILL OVER THE AILING BODY. AS HIS HEALTH SLOWLY RETURNED; HE REASSESSED HIS PRIORITIES. WHEN HE RETURNED TO WORK HE SOLD HIS BIG CAR AND BOUGHT A SMALL ONE; ALTERED HIS LIVING HABITS TO STRESS SIMPLICITY; AND REDUCED HIS WORK LOAD TO OBTAIN MORE TIME FOR STUDY AND THOUGHT.

HB (MORE) 4-5

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2D ADD (CHICAGO) - MARSH - (APRIL 5) . . . FOR STUDY AND THOUGHT.

GIULINI IS A ROMANTIC CONDUCTOR; INFLUENCED BY OLDER MUSICIANS SUCH AS BRUNO WALTER AND WILHELM FURTWAENGELER FOR WHOM HE PLAYED; AS AN ORCHESTRAL VIOLIST; IN THE EARLY YEARS OF HIS CAREER. FOR GIULINI; MUSIC MUST BE FILLED WITH PASSIONATE LYRICISM AND DRAMATIC CONFLICTS; BUT IT MUST ALSO REFLECT THE SPIRITUAL DIMINISION OF ART. HE CONDUCTS WITH THE FLEXIBLE INFLECTION OF A SINGING LINE ONE ASSOCIATES WITH THE LEGENDARY NAMES OF ITALIAN OPERA. WARMTH; FEELING AND REFINED NUANCES OF EXPRESSION ARE STRESSED; AND HIS SENSITIVITY TO TONAL LIGHT AND SHADOW IS COMBINED WITH A GIFT FOR COLOR. HE CAN PRODUCE SHIMMERING TEXTURES THAT NO OTHER CONDUCTOR QUITE DUPLICATES WITH OUR ORCHESTRA.

THE ITALIAN SUN SHINES ON HIS MUSIC - EVEN IN CHICAGO - PROVIDING AN INTENSITY OF ILLUMINATION THAT MAKES DETAIL CLEAR AND INTENSIFIES THE LARGER OUTLINES.

GIULINI IS A CONDUCTOR OF GREAT AUTHORITY. THE MEMBERS OF THE CHICAGO SYMPHONY WOULD FOLLOW HIM WHEREVER HE LED WITH GLAD HEARTS. BUT HE IS ALSO A CONDUCTOR OF GREAT IMAGINATION. HE STUDIES SCORES SLOWLY AND CAREFULLY; COMPARING SEVERAL EDITIONS WHEN THERE IS A TEXTUAL PROBLEM; AND EVEN IN MUSIC HE HAS PLAYED REPEATEDLY; THERE IS A CONSTANT SEARCH FOR FRESH TRUTHS.

THE MAJORITY OF DISTINGUISHED CONDUCTORS SPEND LITTLE TIME LISTENING TO RECORDED MUSIC; AND GIULINI HERE IS NO

exception. Some years ago he programmed the Brahms Fourth Symphony; a work he had recorded successfully with the Chicago Symphony; and some expressed a hope that he would provide a live performance of the work as done for the record. He was horrified. The record belonged to the past. To go back and play music as he had a few years before was to reverse or retard artistic growth. As it worked out; he did not pay the slightest attention to the older recording and gave us a rather different performance which I found superior to the earlier statement.

In fact; the Giulini approach has changed substantially in recent seasons. The balance of heart and mind is more uniform; greater care is given to the architectural scale of the performance and the precise relationships of the parts. He is listening to the orchestra even more analytically; which has a consistent effect; and he now tends to avoid marked changes of tempo in a movement (unless marked by the composer); preferring to work in terms of subtle retardation or acceleration of a basic pulse. Most of all; he is more secure; more confident; more mature in his skill in permitting the music to speak through him with the voice of the composer.

Giulini still maintains a home in Italy; but for some time he has been a permanent resident of the Italian portion of Switzerland; with a house near Lugano. Another base is an island in the northern Aegean where he goes to sun and study. He works about six months of the year; selecting engagements that offer genuine possibilities for satisfying achievements. The rest of the time

HE ENJOYS WHAT, AT THIS POINT IN HIS LIFE, IS THE GREATEST SATISFACTION OF ALL, TO BE CIVILIZED, SELF-SUFFICIENT AND FREE.

AT 63, GIULINI COULD EASILY BE TAKEN FOR A MAN IN HIS EARLY FIFTIES, BUT HE WAS EIGHT WHEN MUSSOLINI ASSUMED POWER AND LIVED UNDER FACISM UNTIL THE U.S. SIXTH ARMY LIBERATED HIM IN HIS 30TH YEAR IN JUNE 1944. HE HAD THE FINEST POSSIBLE CREDENTIALS AS AN ANTI-FASCIST; THE ITALIAN MILITARY POLICE HAD POSTED WANTED NOTICES FOR HIM AROUND ROME, INDICATING THAT HE WAS TO BE SHOT ON SIGHT FOR REFUSING TO FIGHT IN IL DUCE'S ARMY. THE U.S. CULTURAL AFFAIRS OFFICERS WERE DELIGHTED TO MEET HIM, AND, LIKE SOLTI, HIS CONDUCTING CAREER WAS LAUNCHED BY THE SUPPORT OF THE AMERICAN ARMY TO RESTORE MUSIC IN THE POSTWAR CULTURAL VACUUM.

HB (MORE) 4-5

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R C WYDCYNBYL

3d add (Chicago) - Marsh - (April 5) x x postwar vacuum.

Giulini recalls the years of fascism well; and one senses he has had his fill of dictatorships for one lifetime. He began his musical studies at five; precisely the right age to begin the violin. Eleven years later he was playing both violin and viola as a student in Italy's best known conservatory; the Academy of St. Cecilia -- Rome. Soon he was an orchestra player in the Augusted Orchestra; ome's premiere symphonic ensemble. Like many young orchestra musicians; he wanted to conduct; and one afternoon persuaded some friends to gather at the conservatory and play some baroque music under his baton. But when the hour arrived; Carlo Maria found himself with one player. They retired to a nearby cafe to nurse their disappointment. Nothing is more shattering for a conductor than to be stood up by his orchestra; but the next time was better and; just before the war; Giulini won a competition for young conductors - a qualification that stood him well in 1944.

Meanwhile; he found himself an officer in the Italian army; fighting the partisans in Yugoslavia. He and his two brothers had agreed at the start of the war that they would not shoot to kill for Fascism. ''We would not serve as Mussolini's agent to take anyone's life; even if it cost us our own. When my men were fired upon; I had to appear to respond; so I would draw my pistol and fire high above anyone's head. One of my brothers was in Russia with the Italian ski troops. His situation was horrible; with cold and snow

AND THE CONSTANT ATTACKS OF THE RUSSIANS; BUT HE NEVER LOADED HIS RIFLE.''

THE YUGOSLAV FRONT WAS ANOTHER DISASTER FOR THE ITALIANS. ''THEY WOULD ACTUALLY SEND US NOTES TELLING US HOW THEY WERE GOING TO WIPE US OUT. OUR CASUALTIES WERE VERY HIGH. I BEGAN EACH DAY THINKING I MIGHT DIE ANY MINUTE. I WANTED TO GET MARRIED; BUT I WONDERED IF IT MADE ANY SENSE. THEN I DECIDED IT DID; IT WAS A SIGN I BELIEVED IN A FUTURE. THE ARMY GAVE ME 30 DAYS LEAVE; AND I RETURNED TO ROME AND MARCELLA; AND WE WERE MARRIED.

''FOR 30 DAYS I HAD A PEACEFUL; HAPPY LIFE; SHARING ALL WE FELT FOR ONE ANOTHER; AND THEN I WAS SENT BACK TO THE FRONT - TO THIS MADNESS AND CONSTANT THREAT OF DEATH. THE PARTISANS WERE TOO STRONG FOR US; AND THE REGIMENT WAS SHATTERED. WE RETURNED TO ITALY. IT WAS CLEAR THEN THAT WE COULD NOT WIN THE WAR; AND THE THOUGHT OF A MEANINGLESS DEATH WAS UNBEARABLE. I SIMPLY DISAPPEARED. FOR NINE MONTHS I HID IN THE ATTIC OF A HOUSE. MANY THOUGHT I WAS DEAD IN THE RETREAT. BUT I WAS THERE; COUNTING THE DAYS UNTIL THE AMERICANS FINALLY ARRIVED. WHEN THEY TOOK ROME I CAME OUT AND MY LIFE BEGAN AGAIN.''

LIKE ALL ITALIAN ANTI-FASCISTS; GIULINI VENERATED TOSCANINI FOR HIS STAND AGAINST MUSSOLINI AND HIS SELF-IMPOSED EXILE IN THE U.S. BUT HIS CONTACT WITH HIM WAS SLIGHT. GIULINI'S BACKGROUND WAS IN SYMPHONIC MUSIC RATHER THAN OPERA. HE WAS 37 BEFORE HE DIRECTED HIS FIRST STAGED OPERATIC PERFORMANCE; ALTHOUGH ONLY FOUR YEARS

LATER HE BECAME PRINCIPAL CONDUCTOR OF ITALY'S MOST HISTORIC OPERA HOUSE, LASCALA, MILAN. THE YEAR FOLLOWING, FRITZ REINER INVITED HIM TO MAKE HIS AMERICAN DEBUT WITH THE CHICAGO SYMPHONY.

"I ALWAYS HAVE TIME FOR THE CHICAGO SYMPHONY," GIULINI SAYS. "EVEN IF I AM NOT DOING ANYTHING ELSE IN THE UNITED STATES, I WILL COME HERE." BUT HE PREFERS TO COME AS A GUEST. HAD HE WANTED THE POST, HE PROBABLY COULD HAVE SUCCEEDED REINER AS MUSIC DIRECTOR IN 1963, BUT THE ADMINISTRATIVE PART OF THE JOB WAS UNATTRACTIVE TO HIM, AND HE FEELS EVEN MORE STRONGLY ABOUT IT TODAY. HIS RELUCTANCE TO BE AN ADMINISTRATOR WAS A MAJOR FACTOR IN HIS RECENT DECISION TO STEP DOWN AT THE CLOSE OF THIS SEASON AS CHIEF CONDUCTOR OF THE VIENNA SYMPHONY.

IN A PROFESSION THAT BREEDS MEGALOMANIA, HIS SELFLESSNESS IS IMPRESSIVE. HIS DEDICATION TO MUSIC IS COMPLETE AND UNQUALIFIED, BUT IT IS PART OF A BROAD DEDICATION TO THE CLASSICAL IDEALS OF TRUTH, BEAUTY AND GOODNESS. HE IS ONE OF THE MOST COMPLETELY CIVILIZED MEN I HAVE EVER MET, ONE WHO CAN COMMAND WITHOUT EVER RAISING HIS VOICE, WHO WINS AND HOLDS YOUR LOYALTY BY THE NOBILITY OF HIS CHARACTER. IF MUSIC IS TO LEAD US TO THE FULLEST AWARENESS OF HUMANISTIC VALUES, MEN SUCH AS GIULINI WILL BE THE MODELS WE MUST FOLLOW.

JJ 4-5 (ENDIT MARSH)

agonised despair, a deep love of life, and a resigned sense of valediction – a character confirmed by its hushed, long-drawn quotation, just before the end, of the final vocal phrase of one of Mahler's own *Kindertotenlieder*, a phrase which pictures the dead children transfigured "on yonder heights" (*"auf jenen Höh'n" – Rückert*).

Are we then thrown back on to the autobiographical approach after all? Not in the least, since the "subjective" feelings a great composer expresses, it goes without saying, are conceived by him as being those of Everyman. If, as we are often told, Mahler is too much concerned with himself in his music, why does it strike so many sympathetic chords in so many other people's hearts?

GRANDSEIGNEUR ON THE ROSTRUM:

Carlo Maria Giulini

He was never a man for "business", and he has always managed to hold out against all the "marketing efforts" which nowadays confront every conductor of great standing. Thus, in the Central European countries he has only meant something to connoisseurs and record collectors, even though in Italy – and especially in England and in the USA, the two main centres of his activity – he has been recognised for more than two decades as one of the leading concert and opera conductors of our day; but it was not until he took over the direction of the Vienna Symphony in 1973 that Carlo Maria Giulini again became well known in Central Europe. At the end of August 1976, the Maestro – at the age of 62 – gave up this post in order to be free of the administrative commitments which it inevitably involved, and to have more time for conducting. He remains closely associated with the Vienna Symphony Orchestra, and following a tour of Spain in October 1976, Giulini and the players from Vienna will again be setting off on a tour of Germany at the beginning of 1977.

Giulini has made himself fairly scarce on record, and in recent years has made relatively few – but for the most part significant – recordings; now he has begun a series for "Deutsche Grammophon". In his first recording for the Yellow Label, Giulini conducted the Vienna Symphony Orchestra in both of Liszt's piano concertos, with Lazar Berman as the soloist. This constituted the start of a planned long-term collaboration, of which the next fruits – to be released in the spring of 1977 – are to be Giulini's interpretations of Mahler's Ninth Symphony, Mussorgsky's "Pictures from an Exhibition" and Prokofiev's "Classical" Symphony. On these recordings, Giulini conducts the Chicago Symphony Orchestra, of which he has been the Principal Guest Conductor for several years now.

A few dates from the Maestro's *curriculum vitae*: Carlo Maria Giulini was born on the 9th of May, 1914 at Barletta, studied at the Accademia di Santa Cecilia in Rome, and made his debut as a conductor in 1944. Five years later, he went to La Scala, Milan, as assistant to Victor de Sabata, and in 1951 he encountered the aged Arturo Toscanini there. After making guest appearances at Aix-en-Provence and Edinburgh in the early 1950's, his activities have been concentrated for two decades in London and Chicago, where he has won admiration and repute as a conductor of music by Verdi and Mozart, and also by the great symphonists of the 19th century.

Giulini on Giulini: "When one is dealing with geniuses — with Mozart and Bach, with Beethoven Brahms and Mahler — for such composers don't you think that one needs time? — I cannot conduct all that much — I simply cannot; because for me, music means great emotion, and is always a completely new experience."

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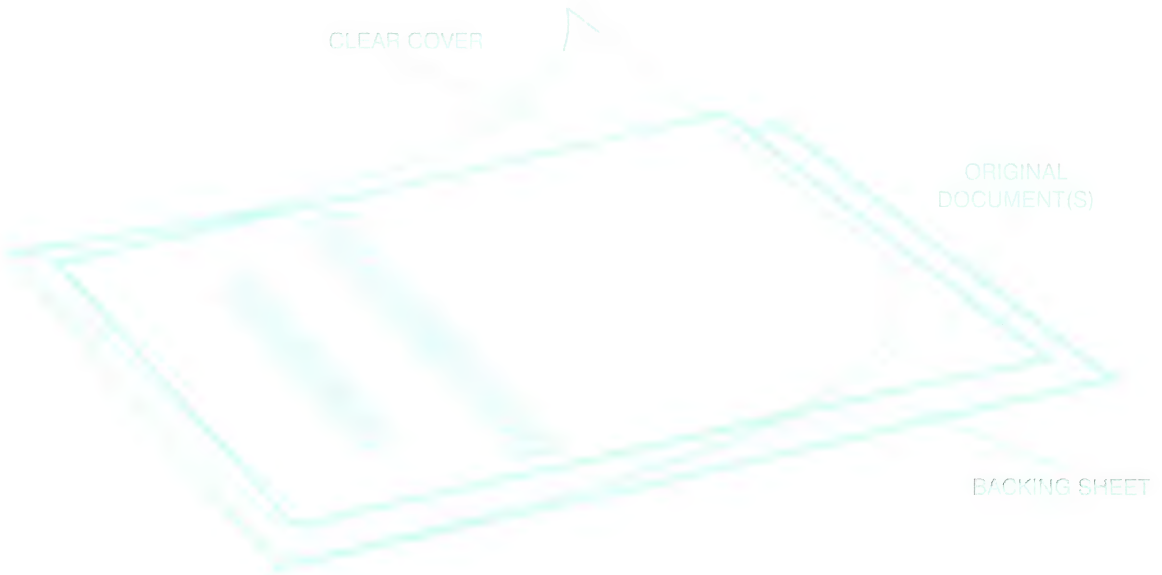

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Giulini file

Music World

The Los Angeles Philharmonic Coup

Robert Commanday

THE BIG SYMPHONIC news on the coast this spring came from the Los Angeles Philharmonic. Its prospects looked bleak for obtaining a first class conductor to succeed the New York Philharmonic-bound Zubin Mehta. We had heard that Executive Director Ernest Fleischmann had been offering Carlo Maria Giulini the sun, moon and Catalina Island as early as February 1976. Giulini acceded last month.

I've guessed the price at $250,000. Others have gone as high as a half-million, and since that's normal for the media and athletic superstars, why not for symphony conductors?

Giulini is a catch. Though he's a slow study, has a notoriously narrow repertoire, obviously isn't the least interested in new, American or unusual music, he's a helluva conductor of the classical-romantic period. His tenure with the Chicago Symphony as principal and principal guest conductor proves that his name sells records and he will be box office in L.A. and on tour, his shy, intense manner an utter contrast to the flamboyant Mehta.

★ ★ ★

THE MAN WELCOMED and described in a euphoric L.A. Times feature article on May 1 as an idealist, philosopher and poet, is realist enough to have written his own tough ticket: "I cannot crank out 20 to 30 programs each season," Giulini acknowledged. "I have no ability to become involved in administrative problems (I cannot even administer my personal life). I refuse to participate in the social affairs . . . To my surprise and delight, Los Angeles accepted my conditions" . . . and . . . "When I take a responsibility, I take it 100 per cent."

That turns out to mean that in his first year, 1977-78, he will conduct ten of the orchestra's 44 weeks (six at home), and in each of the next two years, 17 weeks, of which nine will be at-home subscription concerts ("I don't want to conduct too much. I need time to think") and not at the Hollywood Bowl ("That's not my style").

The L.A. Times critic asked him whether he could retain control of his orchestra during his absence. Giulini responded: "I'm a strong believer in collaboration. I am always prepared to learn from others" (Translation: I'd rather not be concerned about that). For keeping the public "up on recent developments," as Giulini put it, he hopes that some of the guest conductors will schedule what he termed "experimental works."

★ ★ ★

THE CHOICE OF those guests and for that matter, obviously most of the decisions and the L.A. Phil operation will be in the hands of Ernest Fleischmann. Everything we know about Giulini and his conditions makes it clear that his price includes the manager's taking over most of the remaining power he does already have. An orchestra which wants a top conductor today must have a top and strong manager to relieve that conductor of all save actual podium responsibilities.

To put it tersely, Fleischmann is the Los Angeles and symphonic counterpart of Kurt Herbert Adler.

At this distance, not having to deal with the man's style or personality, I can freely appreciate Fleischmann's achievements, the success of the recordings, tours, Hollywood Bowl seasons, what appears to be smooth working relations with the musicians, special community and service projects (like the prototypal minority training program to be discussed separately another time), and the Giulini coup.

★ ★ ★

FLEISCHMANN, EXECUTIVE director of the Philharmonic Association and artistic director of the Hollywood Bowl since 1969, was just newly signed to another three-year contract, a necessary part of the Giulini regime. Fleischmann is shrewd, tough and single-minded.

He watches and runs the store when the music director's away or home. He provides the continuity and local knowledge. He anticipates and handles many of the even artistically related matters which music directors used to deal with, in another era when conductors were resident, more or less permanent, could and did run their own orchestras.

The rise of the executive director may possibly have been inevitable and perhaps a good thing for music, assuming ideals of wisdom and a system of checks and balances. A conductor cannot be a superman with gifts, energies and time to deal with all the complex symphony-related problems. Let him be a great conductor, and that is all one could hope for.

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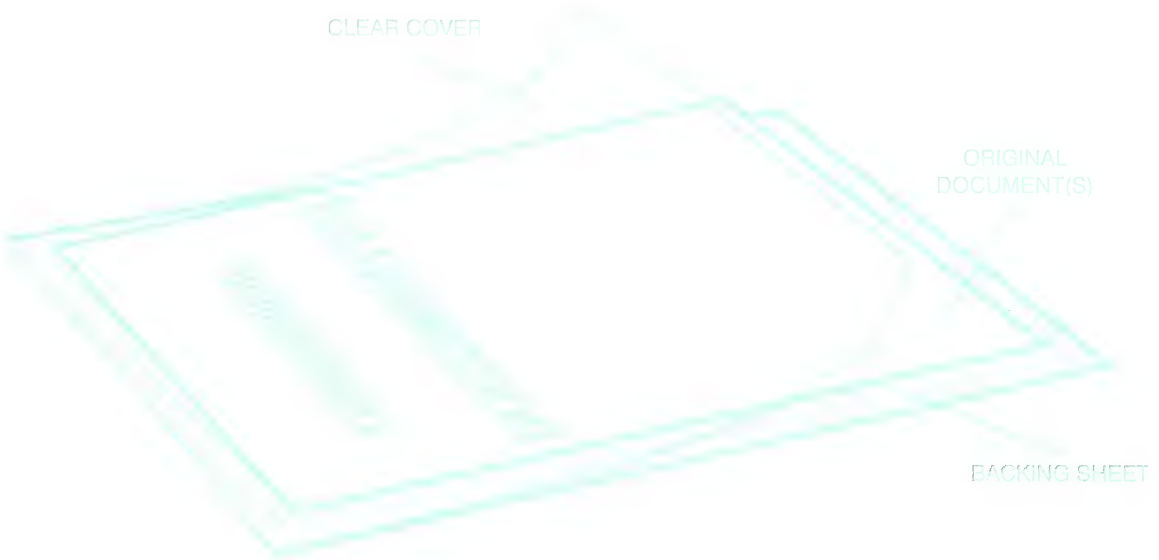

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GIULINI'S HEIGHT

The following article by Leonardo Pinzauti about Carlo Maria Giulini, the Los Angeles Philharmonic's music director-elect, appeared in the Italian publication "La Nazione" *on June 12, 1977.*

It would seem there exists a standard stature of the great orchestral conductor: Toscanini tended toward smallness; the senior Kleiber, Guarnieri and Serafin likewise, and today the Mehtas, the Mutis and the Abbados do not even reach 1.70 meters. And some allege technical justification for the need to be small, or somewhat small, to be an orchestra conductor: standing on the podium, they can more easily be followed, without forcing, by the instrumentalists, and they have a more concise and vigorous gesture. But then there are exceptions, and everyone remembers Furtwaengler (who seemed even taller than normal because of his long neck), the giant Klemperer, who even had to have his platform removed and still stood over the orchestra, and today Carlo Maria Giulini, tall as a cuirassier, even if the habit of the podium seems to constrain him to always bend a little and to lower himself as he conducts.

I have the impression, though, that in Giulini's technique his height is irrelevant: the noblest — without doubt — of the most famous Italian conductors, the idol of the English and American people, the devoted friend and collaborator of Luchino Visconti and Maria Callas, and today one of the "big ones" of Italian music in the world (for 23 years he has been "principal guest conductor" of the Chicago orchestra, and he is about to become music director of the Los Angeles Philharmonic, taking Zubin Mehta's place), Giulini mounts the podiums of the greatest orchestras in the world with the collected, absorbed, humble attitude of one who wants to do a service to music. He has never posed as a baton virtuoso, and has never displayed the sureness of first in his class, nor has he ever hidden the physical force that conducting costs him.

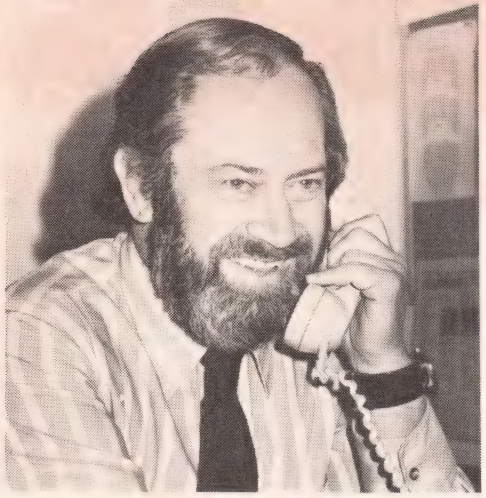
Antonio Guarnieri, perhaps for this very reason, sought to block his conducting career, even having great esteem for him as a violist, when he found Giulini before him at the Augusteo in Rome and the "Chigiana" orchestra in Siena. He, so gifted with a conductor's "nature," could not understand that tall young man of few words, of inspired air, who seemed to communicate with the orchestras with such suffering. But Guarnieri was mistaken, and for some time Giulini has been in the "Gotha" of great interpreters, in that category of conductor-musicians (as they might be called) who are destined, then to do as quality wine does: to continually grow better, to become ever more transparent and richer to the taste, and in summary to offer deeper and deeper emotions, but almost with an air of not existing, of being on the conductor's podium as a "collaborator" or, at the most, as a patient and affectionate guide of the orchestras.

And that is why, in Giulini's technique, height is irrelevant: a few times, attending a rehearsal of an Italian orchestra, I have heard the almost magical silence that surprised, these days in Florence during the preparation of the concerts Giulini is giving at the "Waggio." It seemed that his way of speaking, with a low voice, almost timidly, had awakened in the youngest and the oldest the relish of the "musizieren," and at times the silence was interrupted, unexpectedly, by the applause of the orchestra, and it seemed like the spontaneous expression of gratitude before a musician who convinced even the most refractory to be in some way participants in a privilege: the "privilege of quality" — as Giulini says, which is the only way to save oneself from dehumanization and barbarity.

Then, during the intermissions of these emotional rehearsals, young conservatory students and orchestra members who had known him in the beginning approached him, and the recurrent questions were those recurrent for too long: how does he like Italian orchestras now, after the experiences with the American, English and German orchestras? and why doesn't he return to conducting operas? and why does he reserve so little time for conducting activity in Italy? But Giulini is incapable of conceit and boasting: "Yes, it's true, the great American orchestras, the Berlin and Vienna Philharmonics and the London orchestras are on a level not comparable, as regards individual virtuosity, to that of the Italian orchestras. And yet much could also be done by us: we must overcome a period of lack of power, of aberrations, of absurdities, and we must above all convince those who play that the only way to save themselves from the so-called orchestral musician's alienation is to play like artists, win over quantity with quality, participate in the emotion of the performance as though each one were playing in a quartet."

In Florence, after two triumphant successes, it must be said that Giulini has succeeded in convincing the orchestra of the Maggio of precisely these basic necessities. All hope he will soon return, and Giulini doesn't refute it; nor is there a shadow of rhetoric in his words when he murmers "for whatever small value my presence may have — we must help our musicians to find again the road to faith . . . Men are all equal in every part of the world, and the heart of a young man in love beats the same way in Italy and in Chicago, and a mother is anxious for her baby's health here as in New York. The important thing is to have a faith, believe in beauty, in the need to be faithful to the duties of one's own position (the orchestral musician, the conductor, the rich man, the wise man, the intellectual, etc.) and work seriously, with faith . . . Only thus will we give the lie to the opportunism of conformists of all species, in music and outside."

Exactly like Bruno Walter. But when a young man asked for his autograph on the score of the Beethoven Seventh: "Don't insist," he told him. "Under Beethoven I will not sign; I would rather send you a postcard, joking aside."



A GREETING FROM THE BOWL'S GENERAL DIRECTOR, ERNEST FLEISCHMANN

Last May, as part of the Los Angeles Philharmonic's cruise/tour of Mediterranean countries, the Orchestra was scheduled to give two concerts in the Herodus Atticus amphitheater at Athens. This starkly beautiful, heroically proportioned, ancient performing arena seats some 5,000 spectators in very steeply raked semi-circular tiers of concrete rows. It is the scene of most major musical and theatrical events of the Athens Festival, and this year plays host among others, to the Vienna Philharmonic, Bolshoi Ballet, Vienna State Opera, Zurich Chamber Orchestra, Bolshoi Theater Symphony Orchestra, Greek National Theater, American Ballet Theater and Utah Symphony, in addition to the Los Angeles Philharmonic. It is also subject to numerous intrusions of its airspace by noisy commercial jet planes; the sounds of motorcycles, automobiles and tourist buses mingle uneasily with those of the performers onstage; there is minimal nearby parking for private cars; acoustically, while not actually requiring electronic reinforcement, it provides clarity without resonance, a fairly limited dynamic range and certainly nothing like the tonal richness an orchestra can achieve in an ideal indoor situation; there are no facilities to provide for patrons in need of food or drink, and most other amenities are in short supply. Herodus Atticus is also at the mercy of the Greek gods of wind, rain and atmospheric pollution, and it was two of the latter kind that caused our second concert there to come to an abrupt end after about fifteen minutes, when a lengthy downpour consisting of a mixture of rain and yellow dust particles endangered the healthy survival of our musicians, audience and instruments.

And yet . . . when one reads about concerts at Herodus Atticus there is no mention of the airplanes, the traffic, the unsatisfactory acoustics, the parking, the inadequate ancillary facilities. These are all accepted in a setting that has its very special, unique qualities: a setting of surpassing beauty, an open-air feeling that creates its own particular ambience, and provides an experience that is unmistakably, unequivocally linked with this extraordinary place.

Do the Greeks perhaps have a lesson to teach us about the Hollywood Bowl? Are they possibly telling us to count our considerable blessings and rejoice in this really rather amazing facility for enjoying all kinds of splendid music in the glorious outdoor atmosphere of summer nights in Southern California? There are other excellent summer festivals in the United States — notably at Ravinia (where the programs are superbly interesting and imaginative, but some of the best Chicago Symphony performances are spoiled by the relentlessly powerful sounds of nearby railroad trains and countless airplanes), and Tanglewood (where the Boston Symphony repeats some of its most successful, traditional winter season programs, accompanied by friendly insects and, from time to time, the incessant plip-plopping of raindrops on the roof of the shed). But there are none that are blessed with the splendid weather, the cheerful, lively atmosphere, the typically "Bowl" feeling of relaxation which is our own special joy and privilege. And there are very few that are able to take advantage of the wide range of orchestral repertoire, the expertise and dedication that our Philharmonic musicians bring to their tasks, and the magnificent array of conductors and soloists that the length and stature of the Hollywood Bowl seasons attract to our stage.

No wonder, then, that for the past nine years our audiences have grown steadily larger; and this year, with season ticket sales the greatest in Bowl history, indications are that, everything else being equal, attendance records will once again be shattered.

I want to thank all of you who have helped shatter these records by your enthusiastic and loyal attendance, and join you in looking forward to another summer of happy, satisfying musical experiences at the Bowl.

LOS ANGELES PHILHARMONIC SYMPHONIES FOR YOUTH 1977/78 Season

Dorothy Chandler Pavilion
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December 17, 1977
INTRODUCTION TO THE ORCHESTRA
Calvin Simmons, Conductor
Guest Narrators
Britten: Young Person's Guide to the Orchestra
Prokofieff: Peter and the Wolf

January 14, 1978
THE MUSICAL ZOO
Sidney Harth, Conductor
Teatro de Los Puppets
Back by Popular Demand!
Saint-Saëns: Carnival of the Animals with Betsy Brown, Guillermo Sousa, Puppeteers.

February 25, 1978
OTHER PEOPLE, OTHER PLACES
Sidney Harth, Conductor
Aman Folk Ensemble, Dance troupe
The program will feature music from a wide variety of cultures and ethnic backgrounds.

March 18, 1978
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Calvin Simmons, Conductor
Including narration of famous Celebrations, Battles and Events through the Ages.

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(continued from p. 42)

life, sharing all we felt for one another, and then I was sent back to the front — to this madness and constant threat of death. The partisans were too strong for us, and the regiment was shattered. We returned to Italy. It was clear then that we could not win the war, and the thought of a meaningless death was unbearable. I simply disappeared. For nine months I hid in the attic of a house. Many thought I was dead in the retreat. But I was there, counting the days until the Americans finally arrived. When they took Rome I came out and my life began again."

Like all Italian anti-Fascists, Giulini venerated Toscanini for his stand against Mussolini and his self-imposed exile in the U.S. But his contact with him was slight. Giulini's backgound was in symphonic music rather than opera. He was 37 before he directed his first staged operatic performance, although only four years later he became principal conductor of Italy's most historic opera house, La Scala, Milan. The year following, Fritz Reiner invited him to make his American debut with the Chicago Symphony.

"I always have time for the Chicago Symphony," Giulini says. "Even if I am not doing anything else in the United States, I will come here." But he prefers to come as a guest. Had he wanted the post, he probably could have succeeded Reiner as music director in 1963, but the administrative part of the job was unattractive to him, and he feels even more strongly about it today. His reluctance to be an administrator was a major factor in his recent decision to step down at the close of this season as chief conductor of the Vienna Symphony.

In a profession that breeds megalomania, his selflessness is impressive. His dedication to music is complete and unqualified, but it is part of a broad dedication to the classical ideals of truth, beauty and goodness. He is one of the most completely civilized men I have ever met, one who can command without ever raising his voice, who wins and holds your loyalty by the nobility of his character. If music is to lead us to the fullest awareness of humanistic values, men such as Giulini will be the models we must follow. □

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YOUR PARKS AND RECREATION

The Los Angeles County Department of Parks and Recreation provides a wide range of cultural activities to all segments of the community.

Through its local parks, nearly 80 in number, the Department offers programs and classes in art, dance, drama and crafts for persons of all abilities and ages.

Free Sunday jazz concerts have become a popular institution at the John Anson Ford County Cultural Arts Theatre (formerly the Pilgrimage) located across the Hollywood Freeway from the Hollywood Bowl.

The theatre is also the home of the Los Angeles Shakespeare Foundation. With support from the County, City, and private contributors, the Foundation presents free professional performances of the works of Shakespeare both at the Ford and at dozens of community parks.

Hundreds of young people from throughout the County participate each year in the County's Teen Musical Program which provides practical experience in the theatre arts under the guidance of professionals. Hundreds more compete in the annual Battle of the Bands which culminates with a performance on the stage of Hollywood Bowl.

Special events sponsored by the Department also include the largest craft workshop in the United States — the Festival of Holiday Ideas — and summer musical concerts at many neighborhood facilities.

Cultural activities are only a portion of the recreation services provided by the Department of Parks and Recreation. It operates a system of regional parks and nature centers, maintains more than 160 miles of riding and hiking trails, provides free recreational swimming and free swimming lessons at more than 40 sites, and boasts the world's largest and busiest public golf course system.

The Los Angeles County Board of Supervisors takes great pride in the support it gives art education opportunities offered at the Otis Art Institute and in the exciting and exquisite exhibitions of world-renowned works of art the magnificent Los Angeles County Museum of Art showcases for all to savor and appreciate.

Through these and the many other cultural, social and educational facilities supported by your County government, Los Angeles has achieved its position as an innovator of cultural stimulation throughout the nation.

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WEST SIDE STORY—a scene from one of five teen musicals performed and presented throughout the County during the summer season.

PERFORMING ARTS — APRIL 1978

...and Benvenuto!, Giulini

by KAREN MONSON

CARLO Maria Giulini has lofty plans for his new orchestra, the Los Angeles Philharmonic. "I will give these musicians the results of one life dedicated to music, the results of my own deep experience. This orchestra is enthusiastic and unspoiled, they are not tired of Beethoven and Brahms. They are young, ready to move on and up. I have seen their maturity, their seriousness and their sensitivity to artistic and human conditions. They give me joy. And to this, I am happy to dedicate a great part of my time."

With all good feelings, but with a "we'll see" attitude toward long-range plans, the elegant, aristocratic, 64-year-old Italian is ready and eager to succeed the brilliantly charismatic Zubin Mehta as musical commander-in-chief of the Los Angeles Philharmonic. It's something Giulini thought would never happen.

"As I knew the American situation it was not possible," explains the conductor who has probably been wooed by more orchestras, American and European, than any of his colleagues. "Music directors in your country are asked to do too many concerts — what is the minimum for them is the maximum for me.

"They have to participate in the organizational aspects that have nothing to do with music. And they're expected to do that intense socializing all around the community. This I could not do. I am not a social man, and it is impossible for anybody to have 1,000 friends."

But Ernest Fleischmann, executive director of the Los Angeles Philharmonic Association, made Giulini an offer he couldn't refuse. "Ernest came to me with a kind of 'white paper,'" Giulini remembers, "and it was very realistic. In Los Angeles, I won't have to conduct too much — I'll do at least eight programs per season, plus recordings for Deutsche Grammophon and tours, of course. But I'll have time to rest between programs.

"And I'll be free of all the administrative chores that don't have anything to do with music. I'll have my privacy, my life as a human being.

That private life will be centered around a lucky find. Giulini is not entirely unimpressed with the fact that he will be renting a house from a well-known actor whose name the tenant won't disclose. "It's a beautiful, not-too-big house in Bel Air, with a little garden and a pool, at the end of a small, quiet street." There, Marcella Giulini — who has what she calls "a psychological block against English" — will prepare relaxed Italian suppers (served with the favorite tortillas), the

BIGGER IS SAFER, RIGHT? WRONG.

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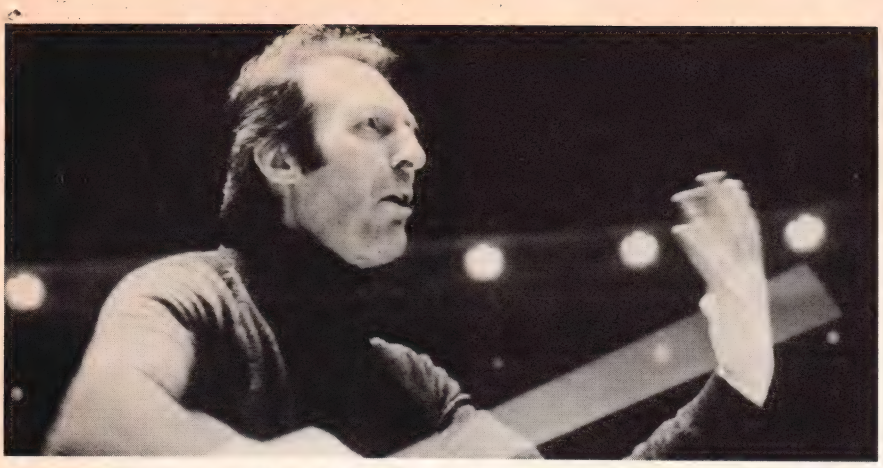

three Giulini sons will visit their parents, and a few close friends will be entertained.

"I know you don't believe this, but I really don't know my own financial condition." the conductor says, believably. Mrs. Giulini watches the family money; her husband cares only that there are funds to allow them to live quietly and well, and "to take the problems of the music and the life seriously."

Los Angeles will be home for the Giulinis for two periods during the 1978-79 season, from the 14th of October through the end of November, and again from the middle of March until the end of April, when he and the Philharmonic will take off on their first cross-country tour together. The rest of the conductor's time goes to his main residence in Milan, summers in the Greek islands, and visits to the limited number of European cities lucky enough to have Giulini on their orchestras' podiums.

The maestro zealously guards his own think-time, and carefully chooses the places where he'll recharge his spiritual batteries. For instance, the new Centre National d'Art et de Culture Georges Pompidou in Paris, no matter how elegant its name or its purpose, is not his spot. "I went there recently. It is painted red, blue and green, like the inside of an engine room on a ship. I saw two pictures, one canvas all blue, and the other green with one white stripe.

"And I said to the kind lady who took us there, 'Here you could not think. Here you could not have a flower.' "

It is very important to Giulini to think and to have flowers. And, as one might guess from his reactions to modern (but not even *avant-garde*) painting, his musical thoughts veer away from the mid-20th Century, toward full-blooming Classicism and Romanticism. His first program in Los Angeles will be all-Beethoven, with the *Egmont* Overture introducing the Ninth Symphony. The Ninth, he says, "has everything in it. It is the bridge of possibility for an orchestra, with expressivity, fantasy and even virtuosity."

Also on the schedule for his first season with the Philharmonic are Ravel and Debussy, Haydn and Mozart, Schubert, Webern, and, possibly, Hindemith. These, Giulini feels, will give his new ensemble the chance to tackle a wide range of styles, and they'll also give the musicians a quick refresher course on their new leader's own proclivities.

Giulini is no stranger to the Philharmonic, but the conductor and instrumentalists will know each other a lot better than they do now even before the gala Beethoven opening-night in the Dorothy Chandler Pavilion. Next fall's work schedule will begin with ten or twelve pre-performance rehearsals — "for character," Giulini stresses, "not just for the concert." He intends to prepare for Beethoven with a Mozart serenade and the Stravinsky Octet, with separate rehearsals for the strings and the winds. After this intensive introduction, the Philharmonic's work schedule will return to near-normal. "I shall always have as much rehearsal as I think I need," Giulini says, "but I don't intend

to over-rehearse. Too much preparation can be as bad as too little."

With his desires met and practical problems appearing to be already solved, Giulini looks to take the Philharmonic "on and up." But his aspirations are for the orchestra, not for himself. "I have no ambitions — except the greatest ambition of all, which is to be a musician," he says. "For me the point is not to say that I am the music director of X Orchestra or Y Philharmonic, but just to say that I am making music. The title means nothing to me."

When he was music director of the Vienna Symphony, Giulini says, he "saw it is possible to give one orchestra a spirit of collaboration." But the Vienna affiliation, his most recent, was not entirely pleasant; Giulini terminated his relationship before the end of his three-year contract.

Still, he emphasizes, he remains on friendly terms with his former orchestra. But it is the collaboration that is important to him — "*collaboration* in the old, literal sense of the word," he explains. "Now I know exactly what I am looking for. It's that sense of working together.

"I know how difficult it is to play in an orchestra. I've done it myself, as a violist, you know. You sit there and wait for your special moment, and then, in three bars, you have to say everything. It goes by so fast. I have great respect for these musicians."

And for Giulini, the good of an orchestra is greater than that of a man. "I am a conductor, a musician, a

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human being," he says. "But one man is only one man. The life of an orchestra is completely different. An orchestra lives to bring music to the future.

"So what is important is the future, the continuity of the orchestra. I don't believe in the absolute value of success. I'm happy when I'm successful — we all are — but for me it's not the goal. I am out of the scramble, the hurry, the climb. I have the sense of proportion."

Giulini says that last sentence boastfully, for him. Self-aggrandizement is completely alien to his character, but if he is proud of anything,he is proud that he has found balance in life.

Yet he believes that "the sign of our time is a big question mark." He can make cocktail conversation out of the time three years ago when he left Milan with a new government and returned a few weeks later subject to yet another new administration. But he can't really take it lightly. "We are living through a very difficult era in Europe." he says. "Perhaps the Continent is tired; in 2,000 years so very much has happened.

"I presume to speak of politics . . . ." A touch of levity enters his voice. "But with all my brain I cannot get the idea of what is 'democratic communism.' "

Giulini shrugs and sighs, aristocratically. "The life is not really easy. I try to do my best, and I feel very deeply the duty to give to the music everything I have — head, heart and experience. We learn much more from suffering than from joy. In history, humanity learned nothing from happiness. Man is not ready to be happy. In the moment at which people get a result that could make them happy, they start to make troubles."

But this musician would be the last person to make troubles. "I'm a religious man, and I have faith in the possibility of the human being. I believe that the last finality of man is goodness. I am full of love and hope — otherwise I couldn't make music.

"And for myself. I have worked very hard. Why, then, couldn't one just find a place to live quietly? In summers we go to Greece where there are trees — not like trees in town, which are like the lion in the zoo, but trees that grow freely. And I hear the music of nature, the birds, the wind. To me they are beautiful, better than the music of any composer." □

Karen Monson was music critic of the late, lamented Chicago Daily News. She is currently working on a biography of Alban Berg, to be published by Houghton Mifflin.

From the West Coast came Los Angeles Philharmonic and its new music director, Carlo Maria Giulini, in three Carnegie Hall concerts culminating with the Verdi Requiem. Mr. Giulini has not done too much work in New York, and the concerts afforded an opportunity to assess his work (away from recordings) in more intimate detail. He is something of a cult figure, and passions run high about him. He never has had a wide or adventurous repertory; he has a few pieces that he hones and rehones. His admirers call him a musician unparalleled for refinement, tonal subtlety and deep thinking. But in New York he has not made that much of an impression. The man does have a wonderful ear, but this listener often finds him slow and mannered, and it is an opinion endorsed by many others in the New York musical colony.

At the New York Philharmonic, from what one can gather, the love affair between Zubin Mehta and his orchestra continues. Whatever antics he used to pull ("Star War" concerts and the like) seem to have vanished. The orchestra respects him for his ear, his professionalism and his strictly business approach to rehearsals. Audiences continue to respond to him. There are those in Los Angeles who say that Mr. Giulini has been set up as a whipping boy for Mr. Mehta in New York. But you know how people talk. ■

NYT 12/30/79 HCS

HERB CAEN

More News In a Moment

IN medical circles they're talking (and laughing, in a restrained sort of way) about the scene at a local hospital following a horrendous auto accident. One of the victims, a young woman, suffered massive injuries to one side of her head, suggesting possible brain damage, whereupon several prominent neurosurgeons were summoned. In an attempt to get pupil response, one doctor kept shining a light into the apparently undamaged right eye and shaking his head at the negative results. Then another doctor lightly slapped the side of the patient's head — and the eye popped out! It was glass.

★ ★ ★

MOTHER KNOWS BEST: Down at Bullock's in the Stanford Shopping Center, Adalene Ross put on a charity fashion show with a dandy first prize from Merv Griffin — all-expenses trip to Hollywood including dinner at his house. The winner: Rita Griffin of Los Altos — Merv's mother — who settled for second prize, a fifth of Jim Beam . . . All the action at the S.F. Tennis Club (indoors) is not on the courts. American Leisure of Milwaukee, represented by Atty. Michael Buckley of Oakland, is suing Owner Al Taubman for a tidy $3 million, charging breach of contract. The word is that the club is now in the black, wherefore Taubman decided he no longer needed American Leisure . . . And around Silly Hall, you can hear that foundering Pacific Far East Line would like to unload its expensive Veep, Bernardo Orsi, on the city as Port Director . . . Natalia Makarova, the internationally famed ballet star, and S.F. Electronics Tycoon Edward Karkar became the parents of a 5-lb. boy at UC Med Center last night.

★ ★ ★

NIGGLING NOTES of a nattering nit-picker: Why does Hotel St. Francis, once so elegant, have a dining room called the Dutch Kitchen that looks like it belongs in one of our better airports? Dikes aside, what's Dutch about S.F. or St. Francis? In fact, culinarily speaking, are the Dutch noted for anything besides Heineken's, chocolates and cheese? (One chorus of Gouda-Gouda) . . . This is none of my business, either, but a dead dog, or possibly a sheep, has been lying in the Geary underpass at Fillmore, heading East, for several days now. And the pavement on Mission near of Fourth is sinking like a male bride's soufflay . . . Well, you live and you learn. I suggested Muni's miserable service would improve immeasurably if passengers were FORCED to leave by the rear door, at which dozens of oldsters descended upon me with horror stores about rear doors closing on people and even causing deaths. (I agree — the doors are difficult.) Further, this universal plaint: "We leave by the front door because we're AFRAID to go to the rear of the bus." Fear rides the Muni, free.

★ ★ ★

BIG CITY WRY: The sign in the window of bankrupt Abercrombie & Fitch on Postreet, thanking San Franciscans "for their generous patronage" — lack of which forced the place to fold . . . On the other hand, computer-leasing Itel Corp. at One Embarcadero Center is flying high. To celebrate its 10th birthday, the execs put out some $20,000 to treat top salespersons to a fly-cruise week in the Caribbean. Very modrun: marrieds could bring their spouses (spice?), unmarrieds their Good Friends of whatever sex . . . Gael Douglass, visiting Washington DC, discovered the Golden Booey-monger restaurant in the Dupont Circle area, which is neither here nor there, or mostly there, except that the sandwiches are named after celebrities. Why, there's even a Patty Hearst — turkey breast, bacon, melted cheese — but no Steven Weed Surpriseburger. That's the bun with no patty, remember?

★ ★ ★

OVER THERE: At the Rose Gardens Tennis and Debating Club in Berkeley, we find a distinguished foursome — Joe Tussman, chairman of the Philosphy Dept. at Cal; Jack Welch, Prof. of Astronomy there; Republican Politico Phil Evans, and Myron Moskowitz, Prof. of Law at Golden Gate University. As they were waiting for a court, the three Profs fell to talking about delis in the Bay Area, at which Irishman Evans interjected, "How come all the Jews I've ever known are so interested in talking about food?" "I guess," ventured Prof. Tussman, "it's because history has taught us that the next meal may well be our last."

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WONDERING MUSE: Is San Francisco getting chintzy:? Backers of the L.A. Philharmonic decided they wanted the best conductor they could get, to replace Zubin Mehta, so they're putting out $250,000 a season for Carlo Maria Giulini — who'll conduct only 10 concerts the first year. This is not a putdown of S.F.'s Edo de Waart, it's just a different league . . . As for Yerba Buena Center, are you prepared to believe that no decision has yet been made as to whether the convention center will be underground or on the level? It would cost $20 million less to build on the ground, "but if we did," warns a city official, "we'd probably get sued because we promised an undergrounder with a park on top."

★ ★ ★

ABOUT THE aforementioned Maestro de Waart, you know he has been married four times (he's only 36) and that the Symphwitz therefore call him "Edo Divorce." Similar jokes apparently abound in Rotterdam, where, one day, he was rehearsing his orchestra when a tour of about a dozen Little Old Ladies entered the hall. As the maestro looked around and nodded a welcome, a musician stage-whispered, "Look, there's Edo's mothers-in-law!"

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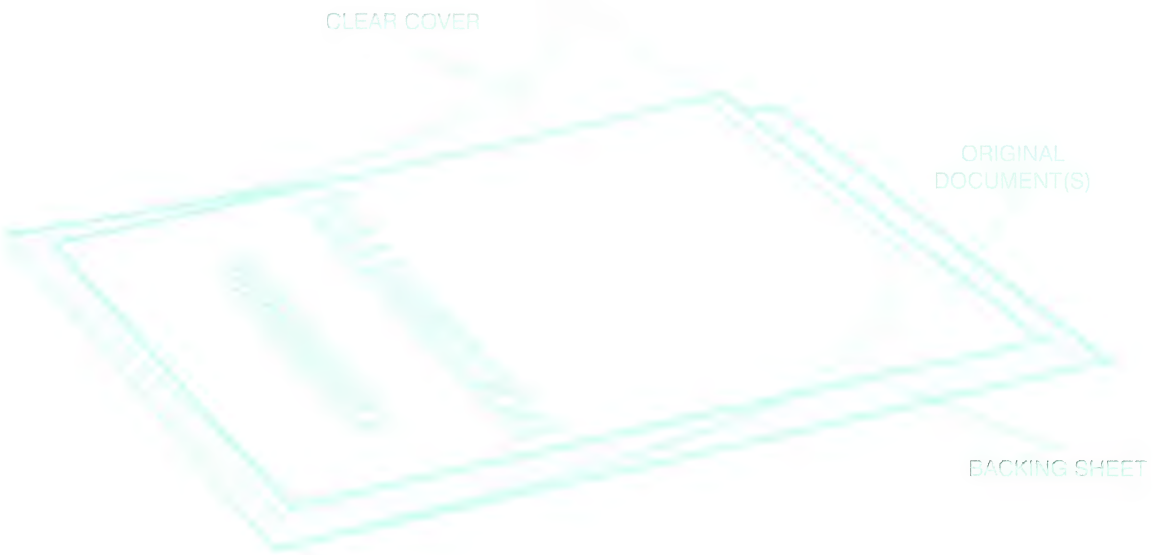

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in the finale the fine tempering remains, but the attack—rhythmic and tonal—is glorious.

But what of the work's more inward moments, its discursive beauties? Here I am less confident that de Larrocha has all the answers. In the first movement, the occasional stiffening rubato is barely to be noticed. It is in the passages high above the stave that one begins to detect some lack of tonal refinement, a failure to deploy nuance where Beethoven is at his most rapt and rarified. De Larrocha makes little of the high, hushed tonic E flat in bar 385, and the spectral, quiet staccato midway through the cadenza (with its playful continuation beneath the horns), though well articulated, lacks the other-worldly quality which pianists like Kempff (on DG) and Schnabel (Camden Classics mono CCV5028, 8/71) have invariably brought to the passage. All of which points forward to the slow movement itself where I find de Larrocha too loud, too given to nuance in the dream-liking opening, too extrovert in the great trilled transition. Furthermore, exposed string entries in the orchestral introduction are not entirely immaculate and the very softened textures of the muted violins and violas help create the impression of the pizzicato basses being more or less perpetually ahead of the beat. A Furtwänglerism, I wondered? No, Furtwängler, in his famous recording with Edwin Fischer (recently available on HMV Treasury mono HLM7027, 10/73, but once more withdrawn) is rock solid in ensemble, and the more eloquent for being so.

Yet I like the general spirit of de Larrocha's performance, its splendour and absence of rant. The recording, too, is superb. To find anything significantly better, in terms of performance if not of recording, one must go back to the older masters—not to Gilels (HMV Concert Classics SXLP30223, 11/76), whose performance with Szell I find too studied, but to Solomon (HMV ® SLS5026, 11/75), Arrau (Philips 6580 094, 12/74), or Kempff. R.O.

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". **Los Angeles Philharmonic Orchestra** conducted by **Carlo Maria Giulini.** DG 2531 123 (£4·75); ④ 3301 123 (£4·95).
Selected comparisons:
Philh, Klemperer (3/62) (5/70) (R) ASD2562
Hallé, Loughran (2/77) K53543

To find an adequate response to an interpretation as radically fine as Giulini's new *Eroica* one must empty one's mind of all precedent; above all, precedent in matters of tempo. Giulini's tempo for the great first movement is as slow as any I have known on record, slower even than Klemperer's in his gaunt, majestic EMI recording of 1962. Complete with the all-important exposition repeat, Giulini's account of the first movement runs to a fraction over 20 minutes. Rarely, if ever, has the movement been laid before us so patiently, so revealingly as this. But what, some will immediately ask, of the music's evident fervour, its dramatic variousness which conductors like Walter, Toscanini, Furtwängler, Klemperer and, most recently, Loughran (on Enigma) have so vividly expounded? All I can record in answer is that I, too, began listening to Giulini's performance in blustering disbelief; a disbelief which had turned, at sixth or seventh hearing, into quiet awe and fascination.

It is difficult to convey in a short space the cumulative effect of the poise and purity of Giulini's response to every piece of Beethoven's immensely complex design. For Giulini every strand of the texture is precious, to be nursed with a Doric care for the lie of its line—yet with a care which detracts nothing from each phrase's rhythmic and melodic function in the larger whole. At first one notices details: the finely sculpted *sfz decrescendo* in bar 10, the bassoon one bar before fig. D, the flutes six bars later, the six *sfz* chords just before fig. E, as cleanly spaced and cut as the pillars of an Aegean temple. Giulini builds the movement as the Cistercians built their abbeys, as a series of interrelated statements in space and time, logical, pure, aesthetically rigorous, aesthetically pleasing. If you doubt this, listen to the quiet chordal transition to the recapitulation in Giulini's performance.

Here, clearly, is a quest for a new kind of classical truth, a quest for which Giulini invokes and receives memorable support from his orchestra and his engineers. The accuracy and poise of the Los Angeles playing is beyond reproach, a stunning feat of application and sustained concentration; and the recording, though consciously lacking in reverberative warmth, is superbly schooled to Giulini's reading: the very reverse of the newest Karajan *Eroica* (DG 2531 103, 3/78) whose first movement is a high-speed impressionistic blaze, with a recording which now seems distinctly misty. My only substantial query about Giulini's account of the opening movement comes right at journey's end. Here he retains the re-written trumpet parts in the coda: disappointing when the printed score (followed by Loughran and by Solti, on Decca SXL6829, 5/77) would make glorious good sense in a reading as faithful and explicit as this.

I have concentrated on the first movement because it will evidently arouse controversy; but it is in the Funeral March—the first movement's logical outcome as Giulini unfolds the work to us—that the performance is self-evidently great. Here Giulini's pacing is exemplary, the sense of accord between conductor, players, and composer as close as I have ever heard it in this movement: a long and taxing threnody shot through with grandeur and attenuated hope. Never have I heard the coda so desolate, so spiritually broken; though Furtwängler (Unicorn mono UN1104, 5/70), followed by Loughran, and Solti on Decca, comes close to such a mood. Giulini, as Robert Marsh observes in his interesting article on page 1845, plays the grace notes in the march marginally before the beat; yet they are so *sotto voce* that the effect barely registers. Toscanini (RCA mono AT121, 2/74) is more explicit, producing an eerie brush of sound, but Bruno Walter, in his memorable, deleted CBS performance (SBRG72057, 3/61) alone makes musical and imaginative sense of this slightly dubious reading.

After the Funeral March, the quiet-dancing Scherzo and the protean inventiveness of the finale are well served. After what has gone before they can lay no special claim to greatness. The world dances on, as it were, in the shadow of a great tragedy; until, that is, the benedictory utterance of the *Poco adagio* sets all to rights. Indeed, this *Poco adagio* acts as an emblem for the entire reading: the music at once chastening and enlightening, an ordinance from on high. R.O.

BEETHOVEN. Symphony No. 7 in A major, Op. 92. ® **Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham.** HMV Concert Classics SXLP30286 (£2·85); ④ TC-SXLP30286 (£3·05). From ASD311 (7/60).

The legend that Beecham was a great conductor of second-rate music and a second-rate conductor of great music dies hard, and it is remiss of EMI, in Beecham's centenary year, to place before a largely unsuspecting public this wayward account of the Seventh. As Deryck Cooke observed, in July 1960, it is, among other things, a careless performance. He cited the wrong note in the violins in the third movement trio, but that is only one of several slipshod details which overtake the ear, from the premature entry of the bassoon in bar 3 onwards. It is well known that Beecham's respect for Beethoven's music stopped some way this side of idolatry. On his day he conducted a fiery, classical *Eroica*, and he made subtle, characteristic LP recordings of the Second, Sixth and Eighth Symphonies. For the rest, he confined himself to making jokes (often quite good jokes) about the music. There is, for instance, his famous remark about the Scherzo of the Seventh—"What can you do with it? It's like a lot of yaks jumping about". Here, though, the joke backfires, for Beecham's glib and excitable way with the first movement *vivace*—taken at a headlong pace, very cavalier—produces exactly that effect. Clearly Beecham had an intuitive dislike of Beethoven in a mood so extravagantly dance-like, a dislike which seems to extend to the entire work. The Allegretto, which is conducted very slowly indeed, has the air and gait of a man inspecting a corpse to which honour is unavoidably due. The finale is strong in pulse yet occasionally laconic in execution. True, there is some finely turned woodwind playing in the slow introduction, but it was Colin Davis, not Beecham, who, a year or so later, showed this same orchestra the way to a wholly memorable account of the score. His version, still available (HMV Concert Classics SXLP20038, 6/62) on the same label and at a similar price to this Beecham reissue, is infinitely to be preferred. R.O.

BEETHOVEN. SYMPHONIES. ® **Royal Philharmonic Orchestra** conducted by **Antal Dorati.** DG Privilege 2721 199 (eight records, nas, £18·50). Recorded in association with Legal and General Assurance.
Symphonies: No. 1 in C major, Op. 21; No. 2 in D major, Op. 36 (both from 2535 334, 3/79). No. 3 in E flat major, Op. 55, "Eroica" (2535 335, 1/79). No. 4 in B flat major, Op. 60 (2535 218, 7/77). No. 5 in C minor, Op. 67 (2870 482, 9/75). No. 6 in F major, Op. 68, "Pastoral" (2535 219, 2/78). No. 7 in A major (2535 336, 1/79). No. 8 in F major, Op. 92; No. 9 in D minor, Op. 125, "Choral"* (both from 2726 073, 12/76. *With Carole Farley, soprano; *Alfreda Hodgson, contralto; *Stuart Burrows, tenor; *Norman Bailey, baritone; Brighton Festival Chorus).

A brief recapitulation is all that is required here. Taken as a whole it is a cycle which is not without its particular merits. Although Dorati is often strangely literal and humourless for a conductor whose Haydn is so spirited (the First, Second, and Eighth Symphonies all strike me as being too driven, too earnest), his understanding of the shaping disciplines of the classical style—a certain rhythmic vibrance married to a longer-term understanding of tonal structures—makes for partially impressive performances of such major works as the Third and Seventh Symphonies.

Partially impressive because, though generally well recorded, the playing of the RPO is not as refined as it might be in some places (though the Fourth Symphony suffers most from this perhaps) and because Dorati often adopts, in dramatic passages, a strangely brutal and unmusical *sforzando* style. At times the freshness is instructive and exhilarating. EG, though taken aback initially by so speedy and literal a reading of the *Pastoral* Symphony (and parts of the Ninth Symphony), nonetheless found a communicative quality here that cannot be disregarded. The Ninth, unfortunately, is undermined by some poor balances in the finale. Neither IM nor I found the Fifth especially remarkable. And here, perhaps, is the crucial point. There are better bargains to be picked up in each one of the symphonies either on single LPs or in cycles such as that conducted with great good sense by Schmidt-Isserstedt (Decca JB1-8, 9/77 and 1/78) who has the advantage of the Vienna Philharmonic, incomparable as ever, and fine Decca recordings dating from the 1960s. R.O.

BRAHMS. Piano Concerto No. 2 in B flat major, ® Op. 83. **Géza Anda** (piano), **Berlin Philharmonic Orchestra** conducted by **Ferenc Fricsay.** DG Heliodor 2548 282 (£1·75); ④ 3348 282 (£1·99). From SLPM138683 (6/61).

Only last December I reviewed the Privilege reissue of Géza Anda's later recording of this concerto made with the same orchestra under Karajan in the late 1960s (DG 2535 263). I see that I found it "even more rhapsodic in feeling" than the earlier reading with Fricsay, which is now restored to circulation. This made a brief appearance (DG 2538 256, 11/74) when the Privilege label retailed at £1·72, three pence less than Heliodor does today. In

some ways it is to be preferred to the version with Karajan though I well appreciate that it will strike some listeners as a little self-conscious. The slow movement and the finale are decidely better thought out with Fricsay and I well recall an "Interpretations on Record" on the former BBC Third Programme in which Paul Hamburger dwelt at some length in discussing this recording on the subtle interplay between soloist and orchestra. Writing in 1974, RO endorsed Jeremy Noble's 1961 verdict: "It is a distinguished performance, distinguished by fine control and much 'fine' detailing; but it is also a performance whose first movement is so broadly conceived that it frequently becomes becalmed, and so scrupulously weighed in every detail that the natural line of the music is too frequently broken up". It certainly is expansive and somewhat mannered if not quite so idiosyncratic as the later version, and it is a shade wanting in spontaneity.

The recording is less opaque than in the performance with Karajan, the orchestral detail being more clearly in focus but what troubles me is a discolouration at climaxes of the kind that usually prompts one to suspect that one's stylus is not clean. This coarseness and some unpleasing tone in the upper strings (the recording shows its age in this respect) naturally diminishes the competitiveness of this often impressive reading. The market is so well stocked with rival versions at all prices that unless the sound quality here can be improved upon it is not really in the running. Speaking of recordings of this vintage, I am reminded of Richter-Haaser's version with the same orchestra and Karajan made in the late 1950s and much admired in its day (Columbia SAX2328, 4/60), and wonder whether this would be a good candidate for reissue on a bargain label. R.L.

BRAHMS. Symphonies: No. 1 in C minor, Op. 68 ® (2531 131); No. 2 in D major, Op. 73 (2531 132); No. 3 in F major, Op. 90; Tragic Overture, Op. 81 (2531 133); No. 4 in E minor, Op. 98 (2531 134). **Berlin Philharmonic Orchestra** conducted by **Herbert von Karajan.** DG 2531 131-4 (four records, £4·75 each); ④ 3301 131-4 (£4·95 each). From 2740 193 (10/78).

RO has already reported in detail on these performances and I discussed them in my *Quarterly Retrospect* of November last year. Karajan's admirers are likely to have made their decision so that for them critical advice is wholly supererogatory. Yet for the uncommitted some words may still be useful now that the discs have become available separately and thus face a different competitive arena. Generally speaking, it would seem that my own responses to the set were more positive than RO's, and it is only fair to him to add that the wider consensus of critical opinion has tended to side with his rather than my view. However, we must all report as we find, and as far as I am concerned, these performances would rank high in the undoubtedly stiff competitive situation each faces with roughly two dozen other versions on the market. There are better recordings than these in terms of transparency of texture and richness of sonority. Both Boult on HMV and Maazel on Decca score here, and indeed in terms of tonal opulence, these new readings are only marginally better recorded than their DG predecessors from the mid 1960s. They have greater immediacy and more vivid presence, the lower strings are generally more glowing and rich-hued, but the differences, though noticeable, are by no means dramatic. There are moments, particularly in the First Symphony, when one feels that the upper strings need to be rendered a little less fierce above the stave. Also there is no doubt that in this respect dynamic contrasts are occasionally reinforced by the engineers. However, too much should not be made of these reservations: as recordings these are still eminently competitive and wide-ranging.

Taking each symphony in turn, No. 1 must be accounted among the very strongest now on the market. Karajan's reading has an impassioned eloquence and breadth, and as a performance it strikes me as tauter and more concentrated than the Boult recording (ASD2871, 4/73) superb though that is. Though I retain a strong affection for the finely characterized and splendidly warm Sanderling account with the Dresden orchestra (RCA SB6873, 4/73), now alas deleted, as well as the old Cantelli, Toscanini and Furtwängler readings, this new Karajan version would figure high on my shopping list. His Second Symphony would figure even higher, for here, I think, he surpasses the lyricism and strength of his classic 1963 account with the Berlin orchestra (DG 138 925, 11/64). Boult (ASD2746, 12/71) and to some extent Klemperer (HMV Concert Classics SXLP30238, 8/77) are strong contenders here but the Karajan strikes me as having great architectural strength. Here I part company with RO. The Third Symphony is more powerfully dramatic than either his Vienna (Decca Ace of Diamonds SDD284, 9/62) or earlier Berlin account (DG 138 926, 1/65): its outer movements have greater concentration and the slow movement has a more autumnal feel to it—its contours are more firmly etched than they were in the Vienna account. The *Tragic Overture* fill-up is glorious, fiery and intense. I do retain a greater affection for his earlier account of the Fourth Symphony (DG 138 927, 11/64) though again there is no doubt as to the superiority of the recording quality in the Decca Solti issue (SXL6890, 8/78) as well as the Boult/HMV version (ASD2901, 6/73). There is no lack of fine Fourths including Böhm's (DG 2530 894, 3/78) which though it may not be the equal of his pre-war 78 set with the Dresden Staatskapelle (HMV DB4684-9S, 5/40), is certainly the finest of his cycle. Klemperer, Reiner, Sanderling and the earlier Karajan are strong front-runners here but this newcomer is not an inconsiderable contender itself. R.L.

CHOPIN. Piano Concerto No. 1 in E minor, Op. 11. **Krystian Zimerman** (piano), **Los Angeles Philharmonic Orchestra** conducted by **Carlo Maria Giulini.** DG 2531 125 (£4·75); ④ 3301 125 (£4·95).
Selected comparison:
Pollini, Philh, Kletzki
(11/60) (6/74) (R) SXLP30160

Maurizio Pollini had recently won the International Chopin Contest in Warsaw as a teenager when he made his recording of the E minor Concerto way back in 1960, a version so well praised that it was reissued in 1974 and still remains in the catalogue. As Zimerman is also a recent Warsaw prize-winner at the outset of a career, no 'selected comparison' sent by the Editor could have been more apt. And it is good to be able to start by saying that I think Zimerman's recording is destined for just as long a life as Pollini's—unless he himself changes his view of the work and decides to re-record it.

Few youthful artists could be more self-critical than this young Pole. What impresses me most about it is its remarkable poise, both technical and musical. Never a note in the complex figuration loses its identity in a wash of sound. And the contours of each phrase are elegantly shaped, with no impulsive dynamic bulges or angular rubato. There are no startling differences between the two young men, for Pollini as we all know has always been a stylish aristocrat in Chopin too. If forced to differentiate between the two versions with some quick and easy label, I suppose I would have to say that Pollini's performance is perhaps a little more mercurial, its melodic flow just a little more fluid and its semiquavers sometimes lighter and more glistening. Certainly in the finale I think Pollini is just a little more responsive to the composer's requested *scherzando*. But all these things need to be put under a magnifying glass for the differences to register. What is a little more plain is the difference in the recording. There's a three-dimensional clarity in the new DG version preferable to the warm but plummier acoustic of the older HMV disc.

Carlo Maria Giulini and Krystian Zimerman
[photo: Polydor

Giulini and Kletzki both favour an unhurried, expansive approach to the first movement, emphasizing its *maestoso* more than its *allegro*. Incidentally Kletzki allows himself a bigger *ritenuto* in preparation for the C major episode in the development yet I think Zimerman actually makes more of its away-from-home romance when the tune arrives. Both conductors extract the maximum from the often criticized orchestral part, not least in the central *Romanze*, which in this new performance marvellously captures the deep tranquillity of the moonlit background from which human passion stirs. Perhaps the magical episode leading back to the main theme is not quite ethereal enough in sonority—and I sometimes wondered if the decorative triplet figuration in the reprise itself could have been a shade more delicate. But what lovely playing all the same. The finale brings unfailingly clear definition of every detail even if Zimerman is just a little serious. I was intrigued as to whether the substitution of a quaver and dotted crotchet in bar 29 of the dolce A major episode, instead of the more familiar two even crotchets, was accidental or the result of research? J.O.C.

[See also "Giulini in Los Angeles" by Robert Marsh on page 1845–*Ed.*]

COPLAND. El Salón México. Rodeo—Four Dances. Appalachian Spring. **Dallas Symphony Orchestra** conducted by **Eduardo Mata.** RCA Red Seal RL12862 (£4·25); ④ RK12862 (£4·25).

Much-recorded pieces, and much-loved ones: and as this particular coupling of the three items is not otherwise at present available this record will undoubtedly prove a useful one. In particular, perhaps, for *Appalachian Spring*. Perhaps the sound of the Dallas orchestra is at its best here; for the recording serves it very well indeed, and Mata's performance is also a winning one. He stresses, unusually, the lively qualities of the ballet, without under-playing the more lyrical sections; and as those lyrical sections, when over-stressed, do run the risk of seeming long-winded Mata has, for my ears, the measure of the piece very successfully. So too in the four dances from *Rodeo*, where again the orchestra has the benefit of a very good recording. And of course of being geographically well placed to know all about rodeo music in the first place! Nor is the orchestra's home all

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